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of the works of Purcell and Croft will put the English school on a new footing, and the honour of the music in this country will be rescued. Such choruses as "Sing unto God," for its large and majestic character, and "So we that are thy people," from its tender yet cheerful melody, are calculated not only for the cathedral, but to delight in all tasteful vocal societies. Then, in short grave pieces of harmony, cathedral *adagios*, who can surpass Croft? Take the chorus, "I have more understanding than my teachers," or that in B minor in the following anthem, "Leave us not, neither forsake us," and music knows no superior examples of majesty or pathos. Croft, without the dazzling qualities of Purcell, is altogether better adapted for popularity. Purcell sometimes carried harmony to crudity and mystery; Croft, with the same absence of common-place, is less fantastic. He is plain, large, and manly in expression; the progressions of his parts never offend the ear, or require habit to reconcile us to them. Strength and beauty go hand in hand in him. Sometimes he displays the tenderness and elegance of the madrigal writers in the disposition of his harmonies, and at others succeeds happily in the character of an air, as the Handelian solo, "Let the Mount Sion rejoice," (p. 107,) evinces: but these are exceptions to his general style. He is eminently the model harmonist of the cathedral. In this respect he anticipated all the amplitude and gusto of Handel's style in the cadences, harmonies, the entrance, and structure of his choruses. We look forward to the future conjunction of the names of Croft and Handel as very honourable to England. It is said that Handel turned his attention to the composition of oratorios through reflecting on the religious character of the English; and this volume continually suggests most interesting commentaries on his studies. The noble instrumental anthem, No. 15, composed for some thanksgiving—"Rejoice in the Lord"—seems to have tintured Handel very considerably; and the final chorus is so remarkable in this respect, as well as so beautiful, that it can scarcely be heard without a smile. There is another point to which comparison between the masters extends, and that is variety of expression. It can be no more predicated of Croft than Handel what his prevailing musical disposition was: he requires only some powerful text to inspire him, and he is equally at home in all sacred expression—whether in pious rapture, in cheerful, or in the most plaintive accents. He never fails in any opportunity of a chorus, and it appears that his genius had peculiar aptitude for composition of this class. It may be doubted whether he would have cultivated airs and solos with the same facility, and with the necessary elegance of melody. If there is a fault in the construction of his anthems, it is from their being spun out by solo pieces, trios, and duets, here and there in the conventional cathedral style. Unlike many more modern collections of anthems, there is, however, something in every one of these to attract, in many of them to charm. The author pleases best when he writes in his own English manner, though he sometimes follows Purcell and the manner of the Italian composers with great success in the full anthem. Fine harmony and powerful expression of the text everywhere abound. We look forward with pleasure not only to the appearance of the second volume of Croft's thirty anthems, but to the publication of those yet remaining in MS., towards which the present work will effectually excite public interest.—*Atlas*.

#### SACRED HARMONIC SOCIETY.

A special general meeting of the members of the Sacred Harmonic Society was held at Exeter Hall on Tuesday, 15th February, for the purpose of receiving the report of a special committee, which had been mutually appointed by the general committee of the Society, and Mr. Surman, the conductor, to investigate certain matters of difference between the two parties; the president, John Newman Harrison, Esq., in the chair. The report, which was very voluminous, went fully into the charges against Mr. Surman, and recommended his removal from the office of conductor. Mr. Windsor, the chairman of the special committee, in moving the adoption of their report, detailed to the meeting the enormous labour which that committee had to undergo before being able to arrive at the termination of their duties. They had waded through volumes of documents, had called for papers and proofs of all kinds, and had subjected the parties concerned to rigorous personal examinations; and he wished to impress upon the meeting, that it was from these personal examinations that the committee had been mainly enabled to arrive at their unanimous opinion. He wished to say a word as to the constitution of the special committee: four of the gentlemen had been selected by Mr. Surman, and four by the general committee, those eight choosing the ninth by lot, which fell on a friend of Mr. Surman's. Thus, in the committee of nine so constituted, there were five who entered upon their labours with a decided bias in favour of Mr. Surman: at any rate, he might safely say (he himself being one of them) that they were determined to see fair play. But they had also to see justice done to the Society; and whatever feelings towards Mr. Surman had been engendered by his private statement of his views, they had been entirely changed by the matters which had come out in the course of this investigation. He concluded by moving the adoption of the report, and that in consequence Mr. Surman be removed from the office of conductor.

The motion was seconded by Mr. Selous.

A long discussion followed, several motions for delay being urged and rejected.

Mr. James Taylor supported the report. He had received an *ex parte* printed statement from Mr. Surman of his own case, which attacked the impartiality of the special committee. That committee, however, had gone through a full examination of all the statements, and there had been a personal examination of the parties. If there were any legal brethren present, they would be well aware of the advantages derived from *vidæ voce* statements over written documents. He thought no good could arrive from delay, and would therefore support the adoption of the motion.

Mr. Fells and other gentlemen spoke against the adoption of the report, on the ground that further time should be afforded for inquiry; against which it was urged, that the special committee had been occupied for five months in searching deeply into all the bearings of the case, and it was next to impossible that a large body could get through a subject which had occupied a small number of business men such a long time in anything like a similar period.

Mr. Surman addressed the meeting at some length, reading portions of the statement he had delivered in to the special committee.

The report and motion were ultimately adopted, by a majority of more than two-thirds of the meeting. The result of the division, therefore, is to remove Mr. Surman immediately from the post of conductor.

A further motion was made, and unanimously adopted, that the committee should report to a future special general meeting of the members on the best means of filling up the vacancy; and thanks having been voted to the president, and also to the special committee, the meeting, which lasted five hours, was dissolved.—*Musical World*.